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ABSTRACT

This report describes a program to improve student achievement through the use of music strategies. The targeted population was fifth-grade students in a small Iowa community. The absence of music integration into the social studies area was observed through data that displayed the lack of motivation and in-depth learning by the students. Analysis of probable cause data revealed evidence of shallow learning and an inability to see relationships between the two disciplines. The time factor in planning interdisciplinary studies discouraged implementing a plan. A review of solution strategies suggested by knowledgeable others, combined with analysis of the problem setting resulted in selection of three major categories of intervention: (1) accommodate with various learning styles; (2) implement cross-curricular thematic instruction; and (3) use aesthetic education. Students experienced music that encouraged them to become more aware of characteristics of the historical period they studied. The aesthetics of music helped to make history more personal and real than merely reading the chapter in the social studies text. Post-intervention data indicated an increase in student motivation, increase in understanding relationships between the two disciplines, and increase in in-depth learning. Student reactions, test results, and the teacher comments regarding the project indicated that it was a positive experience. If the project were to be repeated with another group of students, more student-driven research and less teacher-directed teaching would be planned. (Contains 2 tables and 35 references.) (Author/BT)

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IMPROVING STUDENT ACHIEVEMENT THROUGH THE USE OF MUSIC STRATEGIES

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An Action Research Project Submitted to the Graduate Faculty of the School of Education in Partial Fulfillment of the Requirements for the Degree of Master of Arts in Teaching and Leadership

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ABSTRACT

TITLE: IMPROVING STUDENT ACHIEVEMENT THROUGH THE USE OF MUSIC STRATEGIES

AUTHOR: Cheryl Brogla-Krupke

DATE: May 2003

This report describes a program for improving student achievement through the implementation of music strategies. The targeted population consisted of fifth grade students in a small midwestern community located in Iowa. The absence of music integration into the social studies area was observed through data, which displayed the lack of motivation and in-depth learning experienced by the students.

Analysis of probable cause data revealed the evidence of shallow learning and the inability to see relationships between the disciplines studied. The time factor in planning interdisciplinary studies between the classroom teacher and the music specialist discouraged the implementing of such a plan. Lack of knowledge of learning styles hampered the effort to accommodate interdisciplinary studies.

A review of solution strategies suggested by knowledgeable others, combined with analysis of the problem setting resulted in the selection of three major categories of intervention: accommodate with various styles of learning, implementing cross-curricular thematic instruction, using aesthetic education. Varied instruction was implemented to allow students to learn in different ways. The students experienced music that encouraged them to become more fully aware of characteristics of the historical period they studied. The aesthetics of music helped to make history become more personal and real than merely reading the chapter in the social studies text.

Post intervention data indicated an increase in student motivation, increase in understanding relationships between disciplines, and more in-depth learning. Students showed a greater understanding of the era of the time of slavery and the Civil War through the use of African American Spirituals, Blues, and Jazz music. The following recommendations for future integration of music and social studies are based on the outcome of this project. The students' reactions, their test results, and the teachers' comments, regarding the project indicated that it was a positive experience. If I were to attempt this project again, I would plan to cover less material in the music room relating to the social studies units. It was a challenge to teach what I had planned for the students to learn musically relating to the social studies unit, and at the same time, keep up with my expectations of the students in the music curriculum. A final recommendation is that there be more music contact time in order that the material for integration could be covered but also enough time in the class to continue the required music curriculum. If this project were to be repeated with another group of students, I would plan for more student-driven research and less teacher directed teaching.

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CHAPTER 1

PROBLEM STATEMENT AND CONTEXT

General Statement of the Problem

Many students in a small midwestern community exhibited a lack of understanding of concepts taught in social studies. This caused some students to exhibit disinterested behaviors that interfered with their academic growth. Evidence for the existence of this problem included a lack of in-depth learning about historical eras being studied and a lack of motivation to learn. This evidence was documented through teacher observation, students' grades, and journals kept by the students.

Immediate Problem Context

The status of the school building was a one level, 16 year old, well-maintained building with a total of 25 classrooms. The special areas of music, art, and media facilities were in separate rooms. In addition to the classroom and special area rooms the school had a large gymnasium. Located at the entrance of the building was a commons area where the children ate lunch, and where informal meetings were held. The location of the music room, art room, and gymnasium were all at one end of the building. The walls of the music room were capable of opening to either the commons or the gymnasium for the performances. The school playground was equipped with state-of-the-art equipment.

Student enrollment numbered approximately 450 students. The enrollment figures indicated that females outnumbered the males by 30 students. This school included kindergarten through fifth grades. Each grade level had three full classrooms. Three of these were full-day kindergarten rooms with only seven students in the school not participating in the full day program. Enrollment at this school had not declined, but instead had grown and there were waiting lists for certain classrooms. Student attendance was excellent with an attendance rate of 97%. The student population was 95% Caucasian with remaining children being African American, Indian, Latvian, Muslim, or Hispanic.

The faculty consisted of 25 certified personnel. Twelve of those staff members had advanced degrees. The number of support personnel was 19, including aides for the special needs children. Other aides had duties such as lunchroom, playground, and office responsibilities. The entire staff was Caucasian, and only three teachers were male. The average salary of the teachers in this building was $35,000, with per pupil expenditure being approximately $4,600.

The curriculum consisted of the core areas such as mathematics, science, social studies, and reading. The special areas of art, music, physical education, and library were also part of the studies. The curriculum also included a first grade core reading program and a balanced literacy program, which were funded by special grants. The core reading in the first grade allowed the first grade teachers to teach only half of the students in the morning while the core teacher had the other half of the class in her room.

Students' scores in the intermediate and high levels of reading increased only 3% in reading in the year 2000. Student achievement in the intermediate performance level in

the year 1999 was 58%, and increased to 61% in the year 2000. There was no change in the high performance level in reading scores for the year 1999 and 2000.

Issues in this building included a communication problem between the special area teachers and the classroom teachers. Thematic units were planned numerous times without the help or input of the special area teachers. There were times when help was asked for but the unit had already been planned without the special area teachers' input during the initial stages. There was a major lack of understanding of how to utilize the special area teachers effectively when units were planned. Special teachers should have been included in the initial planning. Phase III funding (money from the state to allow teachers to be paid for extra planning or curriculum writing) was a portion of those teachers' salaries. Additional duties had also been divided between all classroom and special area teachers. Due to the inequality of student contact time between classroom and special area teachers, the art, music, and physical education teachers were assigned more playground and supervisory duties. There was clearly a misunderstanding of the special area teachers' role in the students' learning.

The Surrounding Community

The community in which the school district was located had a population of 31,000 people. Thirty-four percent of this population had four or more years of college education. Professional and administration occupations comprised 36% of the total population, and only 9% were laborers. The average household income was $67,000 and the per capita income in the year 2001 averaged $26,000. Seventy-five percent of the tax base was residential, and the median sale price of a house was $175,000. The community had 1,000 businesses where the employment numbered more than 15,000 people.

The school district had eight buildings. The high school was a five building complex located on a 60 acre site. There were six elementary buildings and one middle school. The district employed 550 faculty and staff, and the school system's enrollment numbered 4,500 students.

The curriculum in the district had a variety of programs funded with state and Federal monies. These programs included Title I, a professional development initiative focusing on mathematics and science, Title IV funding which was used for safe and drug free schools, and Title VI money that was used for library books and supplemental materials. State funds were used for a talented and gifted program that allowed opportunities for students who were tested and approved for participation and the Phase III program was for professional development of teachers to improve student achievement. The district also had a school-to-work program and business and education partnerships.

National Context of the Problem

Little doubt remains that there is an interrelationship among the arts and other academic disciplines. Music could be a bridge to knowledge for many students who do not understand the material usually taught only by using traditional classroom methods. The value and power of music and its importance to disciplines as different as history and mathematics suggest that teachers need more use of the arts in the classroom (Thornburg, 1989). The mood of a particular song may communicate the feeling of an era in history better than the written text for a student. The study of musical rhythms could help some students understand fractions. Of all the intelligences under study, the musical intelligence is the most universal, yet it is the one that is often overlooked (Thornburg, 1989).

Research conducted by Rauscher and Shaw (1997) indicated that music can enhance spatial-reasoning ability. Their findings suggested that the spatial reasoning performance of preschool children who received music lessons far exceeded the spatial reasoning performance of a group of children who did not receive music lessons. Researchers theorized that spatial reasoning abilities are crucial for brain functions such as music, complex mathematics, and chess. Science may also be closely linked to the development of certain spatial skills. These findings are of great value since an understanding of mathematics is a prerequisite for studying mathematics at higher levels and is a critical attribute necessary to perform highly technical tasks. According to Venerable (1989), many engineers and technical designers in Silicon Valley are practicing musicians, which indicates that the arts have had a notable impact in the lives of individuals working in jobs unrelated to the arts. In addition to these findings, students who study music and the arts tend to score higher on the verbal and mathematical sections of the SAT than those with no experience or classes in the arts (Profiles of SAT and Achievement Test Takers,1998).

"If Music and the Fine Arts aren't elements in education as a core academic subject, then much of what we know as civilization has been a mistake!" (Harvey, 2002) Music is the language that relates to both time and space. Even though music is one of the eight forms of intelligence, education is almost totally geared to nurturing verbal-linguistic and logical-mathematical abilities. This leaves the other forms, including music, neglected. Harvey stated that The National Commission on Music Education has uncovered exciting relationships between the study of music and workplace factors such as self-esteem and self-discipline. The ability to work in groups using higher cognitive and analytical skills

is also a factor in the work environment. Harvey stated that the country is spending 29 times more on science than on the arts, and the result is worldwide intellectual embarrassment.

Community and school leaders across the country are taking steps to revitalize arts education. Educators realize that the intellect draws from many experiences and research supports the fact that music could enhance and enlighten many academic disciplines. The argument for integrating music into the curriculum is convincing, and the research is an exciting attempt to renew classroom teaching to the standards designed to meet students' needs.

CHAPTER 2

PROBLEM DOCUMENTATION

Problem Evidence

Music plays a significant role in schools today; however, musical activities that have no focus, except to entertain students, fail to use music as an integral component in the teaching of classroom academics. Relating music to history, literature, or mathematics allows students to perceive the connections of these disciplines. In this way, students are able to focus on the relationships of one discipline to another. Learning separate facts in each discipline does not allow the student to link the learning to another discipline; instead the learner acquires disconnected concepts and facts. Connecting concepts either to real life events or from one discipline to another allows the students to acquire skills personally relevant and facts that are not disjunctive.

In order to document the extent of this problem, students' journals, teacher observation, and records of students' achievement were analyzed. Using the student journals to record daily lesson notes and reflections aided the students' understanding that music is to be found in many areas of learning, not just in the music room. Students' grades earned before this study were not remarkable. The students' grades did little to reflect the relationship between the arts and academics. Due to the fact that there was no

cross-curricular teaching between the arts and social studies, the classroom test did little more than require memorization of facts and did not show relationships between areas.

The students' journals were collected, read, and returned to the students. Students then were asked to write a summary of learning from the daily journal notes recorded once the intervention began. The students' comments on the summaries indicated learning beyond what the social studies text included. An example of this specific learning would be a classroom map reading activity which was related to music using a musical score, in a call chart form. The connection between the map reading and the concept of reading a musical score was initially difficult for some students; however, by illustrating the map reading icons, and the music call chart icons, students' reading of a musical score was measurably better.

The students initially searched the page for the place of the music being heard and were quite frustrated. After reviewing the icons used and landmarks for musical notation, the students' understanding became clearer. Remarks from the students such as, "Let's do that again!" were heard following the musical call chart review. That remark was a direct contrast to the opening statements when the lesson had begun. The students determined that there was indeed a connection between map reading and reading musical scores.

The students learned that the depth of the markings related to the depth or richness of instrumentation in a musical score. Since map reading is a way of communicating, students discovered that musical call charts were a form of communicating the melodic line and instrumentation in a selection of music. According to the researcher's records, the students found the task of following a musical score and reading about geographical locations were similar and complemented each other.

Classroom teachers' observations, including those of the music specialist, indicated an increase in interest for both the social studies area and the music classroom. Tests in the academic areas suggested that music information was used to recall needed information for answering test questions. An example of this was a recall of geographic locations necessary for answering a test question. The students recalled a song learned in music in order to answer the question. The students recalled the choreography and the song, and all the students scored that particular test question accurately. In addition, several students created raps using information needed for the classroom social studies test. The students shared these compositions with the music class. The observer noted the use of music aided the students' recall of the needed information.

A pretest was given to the students to establish the background information the students needed to be taught. The eras of slavery, Civil War, and the Emancipation Proclamation, which included songs of the slaves, the Underground-Railroad, Blues, and Jazz were included in the test. The data collected from the pretest, "What Do I Already Know" test indicated a lack of understanding of the musical relationship to the historical facts as shown in Table 1.

Table 1

Number of Recorded Correct Answers in the "What Do I Already Know?" Test

QUESTIONS	PRETEST
1. Historical T or F	26
2. Song type T or F	20
3. Song genre (fill in the blank)	10
4. Meaning of historical concept used in music and literature	3
5. Slave song form	2
6. Song form created during slavery	5
7. Emancipation Proclamation results in music type	9
8. Musical genre	14
9. Important musical jazz figure	3
10. Important ragtime musical figure	2

The test required the students' answers to reflect understanding the appropriate music of the era and its relationship to slavery, freed slaves, and the importance and involvement of that music to the music of today. The students' scores revealed that the information needed was lacking and test scores were low. A song form, that is, call and response, used in the fields by the slaves, later became the African American spiritual. The musical background of the era relates to the historical era, but students lacked the background for this information.

The third question required information about the "drinking gourd." The scores indicated the students' lack of knowledge in the area of the Underground Railroad, where the drinking gourd song was used to inform the slaves the route to freedom. This pretest indicated a lack of understanding how closely music and history are related.

Probable Causes

In the targeted school, opportunities for interdisciplinary studies were hampered due to the limited time available for planning with the classroom teachers. The available time was not sufficient to appropriately understand each other's subject area. This was a disadvantage and narrowed the effectiveness of both academics and music classes in addition to providing a proper balance to the disciplines. They should complement each other instead of music just being an entertainment or a peripheral interest in the curriculum.

Insufficient knowledge of learning styles often hampered the teachers' efforts to accommodate the interdisciplinary studies. Music provides students another avenue by which to learn the subject material taught by the classroom teacher, but with another intelligence (Chapman, 1993). Using music to teach units in social studies may allow a child to express through music a deeper understanding of the academic area.

Research suggests several underlying causes of disinterested behaviors for learning and poor academic achievement. According to Jensen (2001), emotional balance and cognitive flexibility are superior over basic information. Furthermore, he suggested that the "back to basics" movement ignores significant changes in education of today. It is not how much one knows, but instead how to seek the information one needs to know and how to utilize that information effectively. The more interrelated that the disciplines are, the more advantageous it is for the student in seeking and using the information he needs.

Goleman (1998) concluded that music influences communication and may provide a form of personal expression. The educational system is focused on cognitive skills.

Goleman suggested that flexibility and empathy are two necessary attributes to have in today's workplace. This supports music for developing the emotional intelligence and may improve the student motivation in the classroom where little interest in shown.

Neither the special area teacher's allotted planning time, nor the classroom teacher's planning time allows enough time to plan together for a successful unit. Attempts at interdisciplinary studies, according to Barrett (2001) have led teachers into mistrust of any new initiatives often because of past failures trying to connect the disciplines. Teachers are disillusioned with attempting to "step out of the box" once again. This is one probable cause of the failure to use music as an integrated discipline the targeted building.

Research that supports the music curriculum in the education of children integrated in the school's academic areas is encouraging. Discussion of emotional intelligence, and people skills, the importance of not merely learning basic facts but how to use the information learned, and the necessity of observing connections between the disciplines provide support for integrating music in to the academic areas. The integration of the arts in to the academic disciplines may be one experience that prepares students for academic success and the workplace of tomorrow.

CHAPTER 3

THE SOLUTION STRATEGY

Literature Review

Research supports music as an important teaching discipline in and of itself, in addition to its use in interdisciplinary relationships. Allowing children to experience music as it is related to the other arts and disciplines opens many avenues for learning. For the purpose of this research, the following information has have been collected concerning music and its effect on individuals.

Since many science teachers often look at their students and wonder if one of them will be the next Einstein, music teachers on the other hand might appreciate knowing that Einstein stated that if he were not a physicist, he would probably be a musician. Einstein often did his thinking using music and daydreamed in music (American Music Conference, 2002). Einstein believed that "musical thought" was instrumental in his discovery of relativity. The skills he learned while playing a musical instrument aided him in visualizing complex ideas.

Many individuals give testimony for what music has done in their lives. United States Secretary of Education, William Bennett (Testimonies to Music, 2002) stated that music in an essential expression of the character of society, and that creative souls express

themselves in music as well as the written word. It is important to confirm that those who help make educational decisions have positive feelings toward music as a recognized discipline. An additional "non-musician" testimony from Ernest Boyer (Testimonies to Music, 2002), president of the Carnegie Institute for the Advancement of Teachers, who stated that education without music, art, and the performing arts is education without the basics of the basics. He concluded that the arts lift the application of symbol systems to a dramatic level of importance. Schools that teach music, he stated, provide students with the tools and experiences that will help them to reveal the deepest concerns of the mind and aspirations of the human spirit.

The Arts Council of England (2000) conducted a survey of attitudes on the arts and reported that 77% of respondents had attended or watched at least one of a range of artistic or cultural events. A music educator is successful when children are taught to be educated consumers of music. The attitude of students toward music and its importance or relevancy in their world appears to be one of the reasons music is so important in the curriculum. A biologist, Lewis Thomas (Arts Council of England, 2000) found that 66% of music majors who applied to medical school were admitted. The percentage was the highest of any group. This is a compliment to the music educators of those students.

To further demonstrate the support of music education in schools, Linkin (2002) stated that a Gallup Poll found out of 1,500 individuals polled that 95% felt that music is part of a well-rounded education. Nine out of 10 Americans believe that music education should be a part of every student's day. As reported by Goodkin (2001), Alfred North Whitehead, said, "Culture is activity of thought and receptiveness to beauty and humane feeling. Scraps of information have nothing to do with it. A merely well-informed man is

the most useless bore on God's earth"(p.18). Even though he is not a philosopher of today, his words are timely since they represent support for the teaching of music and its connection and relationship to other academic disciplines in today's curriculum.

Support for the approach of curriculum integration comes from the current research on the brain and learning (Snyder, 2001). She described three basic strategies for developing and integrating curriculum: connection, correlation, and integration. An integrated curriculum may include linking music with an academic discipline. Snyder stated that it is not simply a set of materials or a way to do activities in the classroom, but rather a chance to find relationships within a content of other disciplines.

According to Pearson (1998), there are myths that are a part of the public's view of the multiple intelligence theory. One of the myths suggests that arts education should be separate from the rest of the curriculum since it appeals to the emotions, not the intellect. Students may earn high scores in a subject, but may not able to use that knowledge outside of that discipline. This problem indicates a need to relate memorized material taught in the classroom to personal experiences outside of the classroom. Using the theory of multiple intelligences may help individuals determine the relationship necessary to use the information learned.

Harvey (1997) stated that the developments in research support the idea that music education ought to be considered a staple of the main curriculum. He stated that research on the human brain, Gardner's "Theory of Multiple Intelligences"(1983), and research by Rauscher, Shaw and Ky (1993), show a causal relationship between music and intelligence and how music impacts the eight intelligences. Harvey described the

tremendous power music educators have available to help a student reach a potential that may be unaffected by the classroom disciplines.

Klester (1998) wrote that whenever humans throughout history confronted the question of life and death they turned to the arts for expression. Klester coined this concept as "feelingful intelligence." Klester elaborated on the fact that some cultures have been found to lack reading and writing, but not one has been found without some form of the arts. Children need to experience the arts as a form of deeper understanding of their present and past culture.

Music Research Notes (1994) questioned the relationships between music and other academic areas, such as reading and social studies. The very fact that the question arises shows that there is interest concerning the arts and their relationship with other subjects. Serious consideration of this may lead to answers in the educational efforts in the arts. This instance appears to support the understanding that music is a part of the normal process of education and other academic subjects. Is it worth considering the hypothesis that intellectual development is made better by interactions between the arts and academic subjects? Even though there is awareness that music education has integrity of its own, the very mention of its relationship to other disciplines boosts its integrity as an important part of the curriculum.

The Music, Intelligence, Neural, and Development (MIND) Institute considered studies of spatial-temporal reasoning and young children's musical training. According to Rauscher and Shaw (1997), there is an interest in the relationship of music and other disciplines. This study documented music as support for instruction improving spatial-temporal performance, and also suggested that training in music produces a long-term

modification in regions of the brain not primarily concerned with music. The curriculum used piano instruction to build the brain's ability to learn, and the children applied that mental acuity toward math problems. The results showed the potential of using music to support the learning in academic areas.

Pinker (2000) had a different concern about music and its usefulness. He stated that music has little effect on curriculum. He strongly stated that music could disappear from lives and that lifestyles would remain unchanged. Trehub (2000) disagreed with Pinker, and reported that music is inescapable since it exists in all cultures throughout the world.

Jensen (2002) was supportive of the arts in education. He considered the arts as a major discipline in education. Jensen displayed knowledge not only of brain research, but also of the true understanding of what music is and could be to young people. He reported that evidence suggests that musical arts are vital to learning.

Information supporting the arts in teaching the academics is found in an article by Barrett (2001). This University of Wisconsin professor wrote that music can and should be a part of an interdisciplinary plan as long as the music integrity is still preserved. Barrett suggested that integrity could be preserved across the disciplines, thereby allowing a balance by each discipline complimenting the other without sacrificing its own dignity. The researcher found that teaching the musical information was better received and learned since the students discovered there was more to the song than just a melody.

Ellis and Fouts (2001) discussed the fact that one should consider all the benefits and drawbacks before considering the music curriculum from an interdisciplinary perspective. They stated that because research on interdisciplinary curricula in general is limited, it is difficult to find solid evidence that music instruction integrated with other content areas

has more positive results than a traditional approach. They reported that a decision to adopt the integrated approach should be based on real world applications and collegiality. They did not make the claim that integrated curriculum was a superb approach, and chose to base their reasoning on the lack of strong empirical evidence.

Calogero (2002) provided an in-depth perspective on the approach of thematic learning. She stated that combining music and reading materials helped children express ideas and emotions in different ways. Calogero provided a list of children's books by theme and alphabetical order. She suggested integrating music instruction with the students' books enhances the themes implicit in both and, at the same time, increases their basic understanding of language and story

Vogt (2002) reported that disciplines, which are merged, rather than taught in an unrelated manner, are preparing students for the application of new information and knowledge to "real life" tasks. Students are better prepared to apply learning to previously learned information when information is connected. Cross-curricular thematic instruction encourages exploration and discovery. The students' ability to incorporate past learning, present experiences, and apply investigated information, will prepare them for the future.

Goleman (1998) stated that the two different kinds of intelligences are intellectual and emotional. He explored the idea that emotional intelligence is learned, and as one continues to learn from experiences, emotional intelligence can keep growing. The necessity of building emotional competence is of major importance in the work place today. A disturbing report from this source was that even though children's IQ scores are rising, emotional intelligence is getting lower. The emotional system regulates the

effectiveness and satisfaction in life (Goleman, 1995). This indicates a need for integration of the arts with the academic disciplines in order to enhance the systems that help individuals to respond appropriately to complex social structures and emotions.

Utilizing the arts in teaching academic areas is supported by Goleman's theory of emotional intelligence and Gardner's theory of multiple intelligences. Jensen (1999) stated that society will put a new importance on the one human ability that cannot be automated: emotion. The anguish of slavery from a history lesson would be difficult to describe unless emotion from a slavery song or an African American Spiritual were shared with children. Utilizing Goleman's information, the need for the study of music with academics defines itself. The arts have the capacity for allowing the student to experience the emotional side of an academic subject rather than from only the textbook.

A study by Bouhuys in 1995 examined music that changed the perceptions of people's moods (as cited in Jensen, 2000). Pictures of neutral faces were changed after hearing two different types of music. After the subjects had listened to sad music, the neutral faces were observed as being sad or depressed. After hearing the upbeat music, the faces were rated as happy. This study concluded that listening to certain types of music could influence an individual's mood. This finding may influence students' readiness to learn if a particular type of music was introduced at the time of the lesson.

Wiggins (2001) reported that James Beane, an expert on integrated learning, viewed interdisciplinary instruction as education about life experiences. He stated that there should be no separate disciplines. If schools were to follow Beane, there would not be separate "school subjects." Genuine integration gives both the student and the teacher a better understanding of the critical ideas that are at the heart of all the disciplines.

Wiggins stated that those who are positive voices for integrated instruction might be on the cutting edge of understanding effective teaching and learning.

Wiggins (2001) cited Gardner as saying that a discipline's integrity should be protected, but that the disciplines exist for good reason. Wiggins stated that genuine integration should result in a better understanding between students and teacher of the ideas that are a part of each of the disciplines. This study focused on conceptual connections such as conflict and resolution, and process connections that might be concepts such as classifying, connecting, and organizing. Even though various researchers chose to find integrated learning a weak link to connecting subjects, research supports music as a vital connection between the academics.

Bryan and Sprague (1999) discussed Dewey who saw the role of the teacher as the artist who makes it possible for the student to develop. Dewey wrote that the worth of art is to help explain experiences. Aesthetics is the study of beauty and has it roots in early Greek history where students learned to create and evaluate music, art, and poetry. Gardner saw this aesthetic effect very important to learning. Gardner stated that each one of the intelligences could be a foundation for aesthetics. Music is one approach to aesthetic education in teaching social studies. Teaching the Civil War and introducing the songs that the North and South armies sang is one example of the approach of music supporting the social studies curriculum.

Jensen (1999) suggested that the society is based on information and computers. As the computers dominate lives, society will have a need to place a new value on an ability that cannot be automated: emotion. He stated that emotional balance and cognitive flexibility will become a superior attribute required in the workplace. Since arts

contribute to the growth as human beings, the time has arrived to take the arts seriously. Jensen stated that if only higher test scores are valued, and the test only measured math, problem-solving, and verbal skills, then the arts are at a disadvantage. The driving force behind all other learning includes integrated sensory, cognitive, emotional, and motor capacities. Jensen stated that the arts nourishes these systems and thus enhances the process of learning. Information relating to "old reality" and "the digital world" indicates that knowledge was the old reality, and emotional intelligence is key to the digital world. Education is changing, stated Jensen, and there is a need to use music to enhance the academic areas to prepare the students for the world outside of school.

Fogarty (2002) stated the brain is better able to see patterns, and relate ideas to one another, when learning is moved into more integrated contexts. She suggested that the brain looks for connections, patterns, and chunks of material that are linked to one another. Fogarty suggested that Gardner's multiple intelligences theory has impacted education to a new elevation.

Goleman (1995) supported the idea that one is not only judged by how smart one is, or by one's expertise, but by how one handles another person and oneself. He stated that the educational system is geared to cognitive skills, and that learning emotional competencies is lacking in the system. Jenson (2001) cited Goleman and suggested that the emotional system regulates one's effectiveness and satisfaction in life and may be as important to success as cognition. Ford-Martin (2001) stated that the difference in brain function is crucial in developing ways to teach emotional competencies. Individuals, who have emotional intelligence or emotional literacy, are able to connect to others with understanding and empathy, known as "people skills."

The research revealed that music has significant attributes that enhance the academic areas with depth, meaning, and extensive knowledge not available in the textbook curriculum. Integrating the arts into the academic curriculum allows the students to experience both areas with depth and meaning. Connecting the academics and the arts provides the students the ability to see relationships between the disciplines, without destroying the integrity of either area.

Project Objectives and Processes

There are many strategies available from which to design a productive plan of action. To attain the improvement in the fifth grade social studies' classes by relating music to the historical facts, I chose to approach this experience in a variety of ways. The students will move toward the goal by experiencing many selections of music relating to the appropriate concepts in the era being studied.

> As a result of integrating music in the social studies' curriculum during the period of September 2002 through January 2003, the fifth grade students from the targeted classes will increase their understanding of music and the relationship to the various historical eras as measured by classroom tests, teacher observation, and student journals.

In order to accomplish this objective, the following processes are necessary:

1. Develop a series of lesson plans using music relevant to the social studies' unit.
2. Create a list of songs or instrumental music including African American Spirituals, blues, and jazz sources.
3. Develop an historical guideline outlining the historical and musical events.

Project Action Plan

The fifth grade classes have music twice a week for thirty minutes. The time from September 2002 through January 2003, we will be focusing our attention on music and its place in history. The social studies unit taught by the classroom teachers will begin with the era of history dealing with the explorers. Since music is known to be a part of every culture, the students will be exposed either to the music dealing directly with the era being studied or music that was written in that era. Relationships between what is happening in the world is usually related directly with what is being created in the arts. Even though there could possibly be a year's worth of material to cover in this following plan, the students will have a better understanding of music and its relationship to other disciplines while maintaining its own integrity.

September 2 – 20, weeks 1 – 3 will be spent on the very early periods of music. We will be discussing the contrasts between the large symphonies of Beethoven, Stravinsky, or Copland, and then listening to the music of Hassler, and the simplicity of the music of that era. Since the game, Composer Bingo, is such a fun experience for the students, we will begin the game in the third week. The A version will be used since it deals with the composers chronologically.

At the end of the first three weeks, I will make remarks concerning the students' willingness to share in the discussion of these early composers. The music history bingo game will be an assessment of their interest in the music of the early years.

September 23 – October 11, weeks 4 – 6

1.) Columbus sails to America – 1492. Early music printing took place in 1476, instead of by hand. This meant that many copies of music could be made

inexpensively and quickly.

2.) Year 1500: Makah Indians – They celebrated for almost any occasion such as the building of a house, the birth of a baby, or the naming of a new leader. Special songs are sung in celebration.

(Students will be asked to reflect on times we use music to celebrate today.)

3.) Native Americans' celebrations are called potlatches. A special song is sung if a girl is the village chief's daughter, and she is being honored for weaving her first basket. It sounds as though they would find a reason for singing if there weren't anything to sing about. Music is once again a part of these celebrations.

4.) Farmers of the Southwest: Pueblo Indians and Hopi Indians: They had ceremonies with dancing to the sound of rattles and drums for rain and other blessings. The Hopi celebrations are practiced today just as it has been for hundreds of years.

(Students will be asked to reflect on celebrations that they think have lasted for many years and which they still celebrate today and use music as they celebrate.

5.) Navajo and Apache Indians lived in the Southwest around 1500. They believed if the community sang a "healing song" they could cure a sick person. How powerful is that! An example of the words to a Navajo sacred song is as follows:

"You see, I stand in good relation to the earth. You see, I stand in good relation to the gods. You see, I stand in good relation to all that is beautiful." The Native American groups shared an everlasting bond with nature and the world. Discuss what their songs might mean taking into consideration what was important to them.

Songs from Silver Burdett: Haliwa-Saponi Canoe Song p. 94

Zuni Sunrise Call p. 92

October 14 – November 1, Weeks 7 – 10

Different Worlds Meet 1500 – 1600 What possibly could they have in common? (Remind students that all cultures are said to have music as a part of their lives.)

Begin Chapter 3: The World of Africa, Asia, and Europe

Trade Brings New Ideas: Marco Polo

Renaissance Europe: Rebirth of Art and Learning – Michelangelo carved "David" from a large block of marble. It took him over three years to complete this work. "As a result of the Renaissance, people had more opportunities and choices in life." (Ask the students if they feel that they feel that they are as appreciative of art, music, poetry, and literature as the people of the Renaissance period.)

Show pictures of the elaborate buildings such as palaces, mosques, and libraries of that period. What did the art have in common with the music of the time period?

Begin Chapter 4: Explorers Come to the Americas

Explorers from Spain: During the 1500's, Spain conquered much of the Americas. Columbus's voyages led to an exchange of peoples, plants, and animals among continents. In the year 1501, the first enslaved Africans were brought to the Americas. They were forced to work all day in the hot sun. The cleaned sugar cane stalks, preparing them for the milling process. In order to meet the growing demand for more sugar, the Spanish built large farms called plantations. What kind of music do you suppose the enslaved sang since they were doing backbreaking work with no pay and little chance of escape?

* Introduce the students to slave songs. Why were they sung? What were the messages? What did singing these songs do for the enslaved or what did music do for the enslaved people? Discuss what certain types of music do for the listeners or performers. Do we use music today as the slaves used it then?

* Introduce students to African American Spirituals.

Silver Burdett: page 40- Ev'ry Time I Feel the Spirit

Page 202 Nine Hundred Miles

Page 156 Nobody Knows the Trouble I've Seen

Page 152 This Little Light of Mine

Discuss the possible meanings or interpretations of these African American Spirituals.

November 4 – November 22, Weeks 11 – 12

Students will be introduced to the Blues music. What did the Blues have in common with the people who sang this genre?

Continue with the discussion of the slave songs, to the African American Spirituals, then the Blues, and finally Jazz.

Students will be given the pre and post "musi-card" to complete.

Methods of Assessment

In order to assess the effects of the intervention, tests covering the content and skills identified for social studies will be given to the students at the appropriate times. The music content will be assessed through student journaling, teacher observation log, and the pretest and posttest that the student will complete in September and again in January 2003.

CHAPTER 4

PROJECT RESULTS

Historical Description of the Intervention

The objective of this project was to increase student learning and motivation by integrating music into the social studies curriculum. Student journals, teacher's anecdotal records and observations, and test scores aided the researcher in assessing the problem. Lesson plans in the music curriculum were closely correlated with the fifth grade social studies curriculum. The expected outcome of this project was to increase student achievement and motivation by allowing the students the opportunity to understand the relationships between what happened historically and how music was related to the historical era studied.

Prior to this project, the music curriculum was taught with little reference to the academic curriculum material. Fifth grade students studied various classical composers, call charts, learned work songs, slave songs, and African American Spirituals. In addition to these experiences the students were also introduced to blues and jazz artists; however, prior to this project the students were not given the opportunity to learn how music and history were related. Providing the students with the opportunity to learn how music and

history intersect generated interest beyond what each of the disciplines had done on their own.

Interdisciplinary units had been tried previously without measurable success. There was too much material to cover and a limited amount of time to effectively teach the necessary material. Due to the music performance demands in the music curriculum, the timeline of the music curriculum did not agree with the demands of the academic area.

During the project, scores on tests increased, and students' attitude toward learning in both the music and social studies area improved. Observation of students' learning showed an increase in using music to learn facts such as creating raps for recalling test information. Students in a fifth grade class wrote a rap using all of the countries, continents, and explorers that were required to be learned for a classroom social studies' test. In addition to the student-composed rap, the students were taught a song with movement surrounding the continents and locations. The classroom teacher observed the students moving to the rhythm trying to recall the necessary information by reciting the song to themselves during the test. The classroom teacher reported that all students answered that particular question accurately using the movement and song that incorporated the continents and their placement on the map.

Materials necessary for this project were not readily available, which posed a problem since the music text contained only a portion of the resource material necessary. In addition to this inconvenience, there were not enough social studies teachers' editions for the researcher to use, so the researcher followed a slightly different teacher's edition. The fifth grade social studies' text, in addition to literature for the fifth graders such as a story of The Drinking Gourd, and songs that were unique to the historical eras covered in

the classroom were incorporated into the music lessons. The researcher purchased various recordings of classical music that related to the historical era being studied, in addition to a video of the Civil War songs. Books that included music history facts were used and applied to the historical facts being studied in the social studies curriculum.

An example of this was the music of Palestrina and its simplicity, relating it to the time period of the explorers. The number and kind of musical instruments available in the time period was a factor in the musical compositions of the day and the style of writing music was less complicated than those of the later musical eras. Through the music study of a particular era, the students had the opportunity to apply the similar cultural attributes to the historical data.

Music aboard the explorer ships was investigated and a parallel was drawn between what was important to the explorers and what the lyrics may have included. Investigation of music exemplifying what was happening in history was discussed in relation to the nature of the music of that day. The students were able to connect this relationship of music and occurrences of the modern world just as the students saw the relationship of music and history in the earlier years.

The students' journals included notes on the shanties sung on the ships. They included comments on the food of the sailors, songs about loved ones the sailors may have left at home, and to what events that the sailors may look forward to. The students' comments indicated they had personalized the explorers' lives and thought about what the shanteymen's lives were like. The journals related life experiences of the sailors, displaying the students' understanding of the music subject matter relating to the

experiences of that time period. Relating the academic subject matter to the songs of the period allowed the students relate more emotionally the plight of the sailors.

The unit began by introducing the contrasts of the larger works of Beethoven and allowing the students an opportunity to hear the differences in the earlier music of the 16th and 17th centuries. The music curriculum focused on the early composers and the music of the Renaissance and Baroque eras of music in relation to the Classical era with the symphonic works of such composers as Beethoven. An activity using a purchased bulletin board border cut into puzzle size pieces, each of which contained either a composer picture or the name of a large orchestra work, was used in a cooperative learning lesson. The list of composers and their works can be found in Appendix A. There were two each of the compositions cards and the composer portraits, so when the students matched the composer with the same composer, the students then were to find the musical work that the composer did. The students were required to place the composers from the oldest to more recent eras. Attaching a time period to certain composers provided the students with a music timeline to relate to the events in the social studies' curriculum.

In order that the students would see a relationship between the study of landforms, geography, and map reading, the students read musical call charts. The students applied the map reading skills of the academic area to a musical call chart. The number of instruments used by Beethoven, for example, would visually have more depth of symbols on the written page. Thus, a relationship to the geographical map reading was introduced by explaining the layers in the musical call chart. This could be compared to the stratum of soil and materials in a particular landform. The students observed the differences in the

number of instruments used by listening to Palestrina and comparing the sound to a piece by Beethoven. The students observed that the musical call chart visually reflected the number and variation of musical instruments in a particular work just as a map of landforms reflected the various strata soils of the land formations. In addition to acknowledging the depth and use of many orchestral instruments in the call chart of one of Beethoven's pieces, the students were able to identify the differences between the earlier composers from the Renaissance or Baroque eras.

The "American Salute" by Morton Gould was introduced to the students by a musical call chart. The map reading skills were once again examined and applied to music. The students followed the chart while learning another musical form, that of theme and variations, another factor in landforms, that of altering a layer of soil with that of a type of soil found earlier in history. The students began to recall information and relate the new information to the call charts.

In order to assess the students understanding of the musical call chart, the students each designed individual call charts using the familiar tune of "Hot Cross Buns." The clavinova was used, thereby having the ability to alter the instrumentation of each line. This allowed the students to visually write the notation in a form other than traditional notation, and add symbols that best described the instrumentation. The students applied their aural understanding of the music, in addition to using symbols showing the tone color. By relating musical symbols to the students' geographical awareness, this experience supports learning in both areas.

Map skills in music were modeled by teaching a "Seven Continent Song" which was necessary for a classroom test including the naming and locating of the continents. The

students learned the song in the music classroom, and then applied the information to a test question in a social studies exam.

The section on the Indian culture did not receive the time allotted to it, due to the difficulty in locating music relating to the units. A limited amount of time in music curriculum was spent on this social studies unit, also due to demands in preparing for a music winter program at this time of year.

Since the early explorers and settlers used music to deal with their feelings, an introduction of "Danse Macabre" by Saint Saens was introduced. This was an example of how people use music to deal with their feelings of despair and grief just as the sailors and explorers have shown throughout history in the sea shanties and ballads.

Students played music bingo following the discussion of the early eras of music and historical facts. The game began with the earliest composers and progressed to the later composers. The students could hear the progression of sound becoming more complex as the music of the later eras were heard. The music bingo required the students to not only listen to the musical era selections, but also to find the visual that best matched the older or more contemporary sound. The students were challenged to relate the visual and the aural presentations of the Renaissance music through the Contemporary era.

Due to the winter program responsibilities of the music classes in December, the project resumed in January following the winter break. Discussion of the music of the slaves began with the researcher reading the book, "The Drinking Gourd" to the students. The song had more meaning, both historically and musically, after the students had heard a reading of the short book. The lyrics of the slave songs represented much of what was encountered during the lifetime of a slave. The secret codes during the time of the

Underground Railroad were meant to send messages to other slaves who wanted to escape. The slaves sang these songs and the codes were not understood by the slave owners. The songs sung by the students allowed the music classes to experience that particularly difficult time in history through music. The students sang and discussed songs such as "Swing Low, Sweet Chariot," "This Little Light of Mine," "He's Got the Whole World in His Hands," and learned why they are now called African American Spirituals. The students learned that the religious folk song of the slave is what we call the African American Spiritual today by singing the literature.

The Blues and Jazz eras of music were discussed and the music of Louis Armstrong, Duke Ellington, and Scott Joplin were introduced. The Blues era was introduced and described as the music that allowed people of that time in history to express their sorrow and misfortunes, much like composers of today have done.

Presentation and Analysis of Results

In order to assess the effects of integrating music in to the social studies' area, tests covering the content and skills identified for music and the social studies curriculum were given to the students.

Prior to teaching the integrated social studies material, a preunit information test was administered. This requested information included identification of several musical periods, in addition to information that was to be presented in the social studies unit relating to music.

The test results shows that students in this particular fifth grade class increased their test score following the integration of the two disciplines. The students heard selections of Baroque, Renaissance, and Contemporary music for the first three items of the test. This

allowed the music researcher to observe the difference in the aural understanding of music history as it relates to the historical timeline. The results indicated that five students earned perfect scores on the posttest, and twelve students earned a score of 80% or 90%, which documents that the teaching of this material may have helped. An additional question tested the students' knowledge on the religious song of the slave during the early 1500's. Understanding the lives of the enslaved Africans was helpful in recalling the correct response, which was the African American Spiritual. Of the students who attempted to answer this question, 15 correctly answered it on the posttest and with only 2 students correctly answering it on the pretest. This may indicate that when the students were given an opportunity to learn the disciplines as an integrated experience, a deeper learning was experienced.

A classroom test was administered on geographical landforms and continent locations. Music test questions about musical call charts and information pertaining to the musical form as it related to landforms were attached to this classroom test. The classroom teacher reported that the students recalled the continents and locations by recalling a song incorporating the necessary information and that all of the students got that test question correct. The results of this test showed that over half of the students got all of the musical test questions correct.

The increase in scores presented in Table 2 represents the assessment of the pretest and posttest on information of the periods of slavery through the Civil War. This information that the students recalled was material taught during latter period of the study. Results show that the students increased learning in all areas with the exception of the initial question.

Table 2

Number of Recorded Correct Answers in the "What Do I Already Know?" Test

QUESTIONS	PRETEST	POSTTEST
1. Historical T or F	26	24
2. Song type T or F	20	21
3. Song genre (fill in the blank)	10	22
4. Meaning of historical concept used in music and literature	3	22
5. Slave song form	2	5
6. Song form created during slavery	5	15
7. Emancipation Proclamation results in music type	9	17
8. Musical genre	14	20
9. Important musical jazz figure	3	20
10. Important ragtime musical figure	2	18

Table 2 indicates pretest data shown in Table 1, now including scores from the posttest data compiled following the project intervention.

Results of this test show encouraging data following the project intervention. The questions that showed the greatest increase in learning were concepts studied about slavery and the period following the Emancipation Proclamation. Music surrounding these historical periods, both vocals and instrumentals, were introduced in the music room to allow the students to hear the differences in the historical periods through music.

Additional interpretation of this project was reported through the students' journals. The journals showed that the students took note-taking seriously and the journals included much of the material discussed on particular class sessions. The results were notable and showed an increase of the students' test scores. This suggests that the student journals that were kept during the project allowed the students an increase in recall

information on test questions. An assignment to summarize what they had learned for a period of the first eight weeks was given. The students reflected on what they wrote in their journals. Following approximately 15 minutes of writing, the fifth graders remarked, that they had so much to write and indicated that they were surprised they had learned so much The researcher's observations throughout the period of the project included positive comments from the students. The student's reaction to hearing the vocal version of an African American Spiritual after reading the story about it was significant. This supports the premise that the music was more enlightening and worthwhile to them than just learning a song and labeling it a Spiritual. On the other hand, the song had an emotional aspect to it since the students had the historical information that supported the song form. The integration of the music and social studies' areas allowed the students the opportunity for a deeper appreciation of the material both in social studies and in music.

The student's behavior in music was impressive during the entire time of the project. An example of this was the respect for keeping a music journal of the lesson's activities. The students often checked back on information they had written. Since the material covered in the music classes was predictable and the students knew their responsibility, they were well behaved and ready to learn rather than entering the music room and asking what the class was going to do that day. Since information that the researcher presented in music may have already been taught in the social studies curriculum, students were positive and were ready to build on the academic area using music and arts related to the studied era. The entire project, especially the era of slavery and the Civil War, were particularly interesting historically and musically for the students and the

researcher. The era of the slaves led extremely well in to the musical types of music such as Blues and Jazz. Students were particularly interested in the blues selections of this era, since the use of the instruments reflected what the title implies, that is, sadness. The music reflected the difficulties that the people had experienced in that era of history. Since the students had studied about the present day composers writing music in order to deal with their daily problems, the Blues era of music was an art form that was easily understood by the students, considering the historical background of the time period.

Conclusions and Recommendations

Based on the presentation and analysis of the data on this project of increasing student achievement through the use of music strategies, there was enough increase in scores to support this premise. The concepts learned through the music integration allowed students to learn the historical concepts and facts through varied learning styles. Since students learned the historical eras using music in varied forms, they were allowed an avenue of learning other than from the written page in the social studies' text. The students were interested and attentive in the discussions. The comments, "I know this already" or "We learned this in social studies!" were ones shared with the researcher. When the students were able to share historical facts learned from the classroom curriculum, the students were anxious to share their information adding it to the musical concepts that were new. The class discussions were numerous and the written reports brought in by the students on various subjects of special interest showed effort and interest above the required assignments. The interdisciplinary studies opened avenues for further student learning. A genuine interest led students to seek information concerning our discussions in class.

Music integrated into the social studies curriculum led the students to different, but related areas of learning. Due to the integration and thus inviting the students to think beyond the area of the music curriculum, the students began accepting rather than questioning why the music class was not only studying music. The students were challenged beyond the music room and the classroom to consider relationships between disciplines.

The recommendations based on the outcome of this project are based on the students' reactions, their test results and the classroom teachers' comments regarding the project. The goal to continue improving the integration of the music area to the academics would be a definite recommendation; however the recommended action plan would not include every area that the social studies curriculum covers. This extensive plan does not leave enough time in the music area to plan for performances and other responsibilities necessary to maintain a strong music program. Even though the music curriculum was not compromised in this project, there were times that the music curriculum may have been slighted. An additional recommendation would be that there might be more communication between the classroom teacher and music teacher. This would have prevented some assumptions from being made and would have been able to follow the task of correlating the curriculum. The recommendation would be that fewer numbers of written tests be administered. Anecdotal records and students' journals could be used more as assessment tools rather than written tests. They took much of the music class time, and students became overly concerned about the test results. Written tests are not a measure of a strong music program, but instead a strong music program is based on the type of consumer that has been educated. The following best describes why this project

was an important experience in my music teaching and will continue to be a design in my classroom.

That is why we teach music!

Not because we expect you to major in music.

Not because we expect you to play or sing all your life.

Not because you can relax, not so you can have fun.

BUT –

So you will be human.

So you will recognize beauty.

So you will be sensitive.

So you will be closer to an infinite beyond this world.

So you will have something to cling to.

So you will have more love, more compassion, more gentleness, - in short, more life.

Of what value will it be to make a prosperous living unless you know how to live?

That is why we teach music!

Author Unknown

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